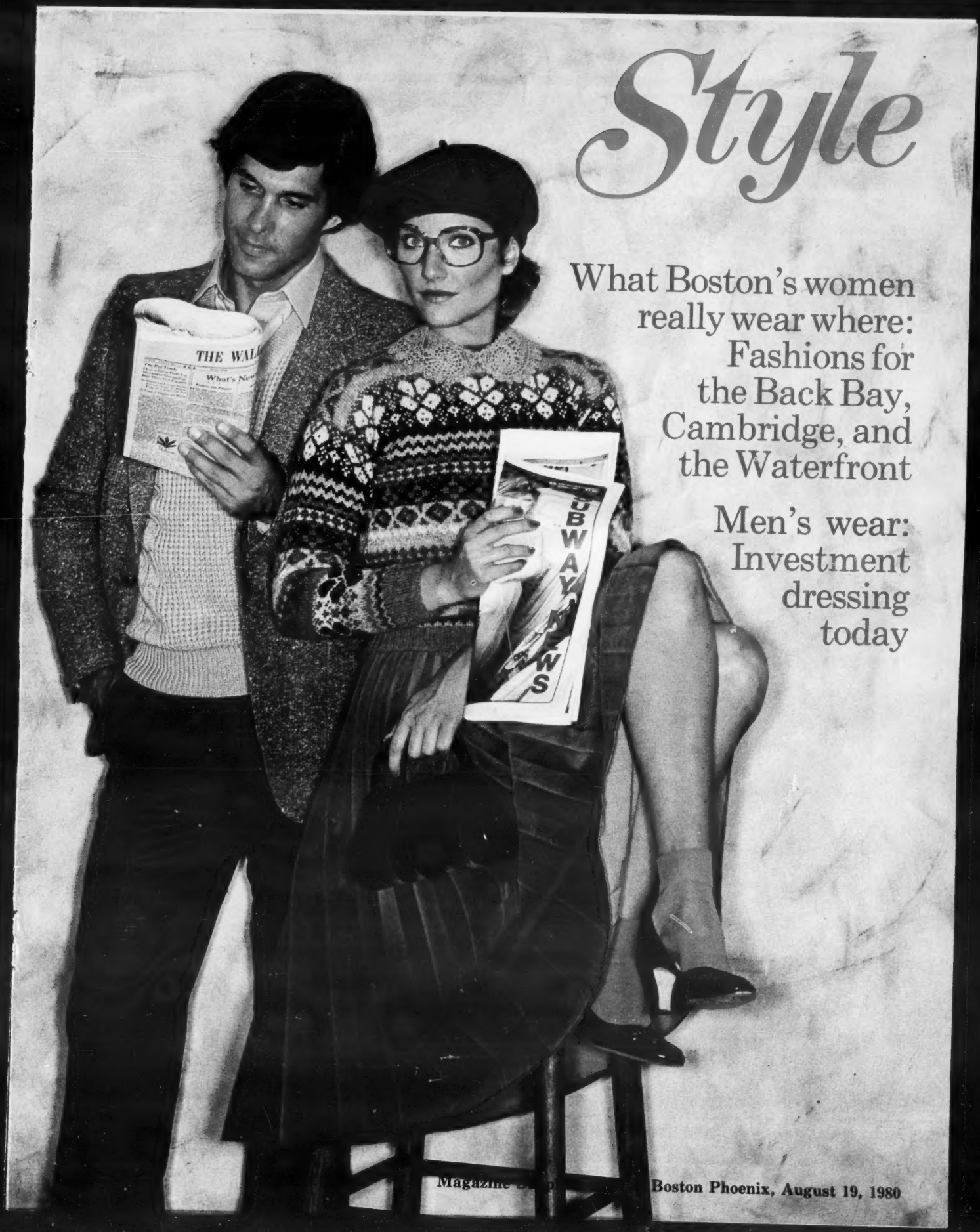
Style
What Boston's women really wear where: Fashions for the Back Bay, Cambridge, and the Waterfront
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# Contents

**What where: The Back Bay** Anita Diamant 5
The first of three looks at what women really wear where. From Arlington Street to Fenway Park, the point is to make fashion statements without seeming to have tried — understated elegance in navy-blue flats with acid-green trim.

**What where: Cambridge** Barbara Wallraff 8
Dressing to prove you can take a joke — counter-cultural, if not counter-culture *per se*. Cambridge women dress with an undercurrent of perversity and collective nonconformity. Ankle socks, pumps, and ponytails.

**What where: The Waterfront** Donna Kay Williams 12
Where every day is an Easter parade and every night is show time. Vitality in baggy jeans and high heels.

**Stock options** Donna Kay Williams 18
Exercising the men's-wear fashion options to build a basic wardrobe that will survive the recession.

**Dressing the part** M. Dolden 30
Proof that you wear what you are. How to spot the architect, the registered architect, the poet, the MIT student, and the man who lets his wife buy his ties.

Cover photo by Rick Hornick and Sandy Rivlin. On him: wool jacket, $175, by Yves St. Laurent, at Jordan Marsh; wool sweater, $50, and cotton-blend shirt, $30, both by Henry Grethel, and wool-blend pleated pants, $60, all at Saks Fifth Avenue. On her: hand-knitted wool sweater, $120, by Jess Grant, at Filene's; knife-pleated cotton-velours skirt, $55, by Iza Sant' Anna, at Copacabana Fashion; "antique" leather pumps, $15, and leather handbag with velvet trim, $18, both from Atalanta Antiques; wool beret, $6.50, lace collar, $10, and anklets, $2, all at Goods; and glasses frames, $16, at For Eyes. Models: Lex, and Diana LaVallee, ART.

*Style*

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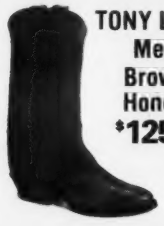

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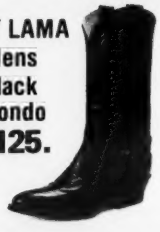

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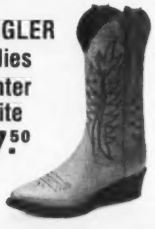

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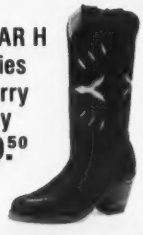

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# HERE'S LOOKING AT YOU

## The Back Bay

Every so often, arbiters of style discover that what people of imagination, taste, and verve actually wear — or at least envy on others — has more to do with style than does any designer's "fashion statement." This discovery makes fashion news for a while — as when women just *wouldn't* wear midiskirts — and then it's forgotten. Meanwhile, people continue to wear what pleases them and their lovers, co-workers, and friends.

Style, in this sense of clothes to enjoy and express oneself, thrives in Boston. Here, dressing well even means various things in various neighborhoods. Or so *we've* noticed.

On these pages, three writers describe the styles of feminine clothing, hair, make-up, and accessories most typical of three fashion and social hubs of the Hub: the Back Bay, Cambridge, and the Waterfront. We don't mean to imply that you won't see "Back Bay" styles at Faneuil Hall or "Waterfront" looks in Inman Square. You'll just see fewer of them, especially on women at home in these neighborhoods.

We've also photographed some lively new fall fashions that express Boston styles, and told you where we found the components. You'll note that many stores carry the wherewithal for all three neighborhood looks. The pieces you may need to complete your fall wardrobe — whatever *your* style — are available all around town.

**— Barbara Wallraff**

**by Anita Diamant**

You need to know something about Boston to appreciate fully the charms of Marlborough Street, the architectural intricacies along Commonwealth Avenue, the galleries of Newbury Street. If you trouble to look, there's endless diversity within what seems at first an ocean of red brick. Classical revival and Victorian gingerbread share the streets and avenues. Four-foot-high crayons and priceless antiques can be yours for plastic or cash — likewise lavish fur coats and Indian batik housecoats.

There is no neon sign, no billboard, no T-shirt to alert you that you're entering the Back Bay. That's part of the style of the place — and the tradition of style — that sets it apart. The Back Bay may be an upstart compared with Beacon Hill, but it is old, quiet, and obviously a place where the wealthy and near-wealthy live in self-

*Continued on page 6*

*Wool-jersey "skater" dress with belt, $98, at Clothware; nylon gloves with ribbon stripes, $7, at Jasmine; umbrella, $25, at Jordan Marsh; and pumps, $54, by Bandolino, at Saks Fifth Avenue. Model: Hollis Colby, Hart Agency. Photos by Rick Hornick and Sandy Rivlin.*

# HERE'S LOOKING AT YOU

*Continued from page 5*

effacing luxury. No need to show off — hence the Back Bay style.

The most typical Back Bay fashions are of a piece with the neighborhood itself. Complementing the architecture, clothes have a homogenous look; but like the buildings, there's diversity in the endless sea of tweed and tortoiseshell. It's illegal to alter the exterior style of buildings in much of the Back Bay, which has been designated a historical district. And an electric-yellow Spandex jumpsuit will appear here about as often as aluminum siding. Blue-jean jackets and frizzy perms are few and far between on the tree-lined boulevards. And while Spandex and denim may mingle with Villagers and Ladybugs between nine and five, you can't help assuming that the folks wearing them go home to somewhere else after putting in a day's work at one of the boutiques or health-food stores on Newbury. The lady wearing navy-blue Pappagallo flats with acid-green trim belongs here — even after hours.

The point of a fashion statement in the Back Bay is to make one without seeming to have tried. Muted sophistication and understated elegance hardly stand out in the crowd. Back Bay chic is whispered testimony to the buying power of its adherents, and to the time that only money can buy. Back Bay fashion is a matter of coordination; no impulse buying or impulse dressing here. The look may vary greatly among individuals — there's a continuum from casual-chic (wrap-around skirts and espadrilles) to high-fashion (suit, sweater, blouse, pumps, bag, perhaps even a hat) — but always it gives an impression of unity and hours spent deciding what works and what works *together*.

There are unwritten rules of good taste in the Back Bay — and good taste

---

*Left: wool-blend blazer, $130, by Ellen Tracy, at Filene's; acrylic chenille sweater, $73, by Marisa Christina, at Saks Fifth Avenue; clutch bag, $43, at Tannery West; and shoes, $78, by Joan & David, at Ann Taylor. Right: cotton-corduroy jacket, $158, and skirt, $90, and rayon shirt, $84, all by Blassport, and earrings, $14, by Pierre Cardin, all at Jordan Marsh; and loafers, $45, by Nickels, at the Lodge. Models: Nancy Pearlstone, Copley 7, and Billie Montgomery, ART.*

# The Back Bay

triumphs over high chic. The old debate between style and fashion was resolved long ago on Newbury Street: fashion is tolerated — in fact, some of the city's most outre shops are at home on Newbury Street — but style will out; just count the alligators.

A lunch-time stroll up and down Back Bay streets (which do not include Boylston, already a downtown mishmash, heavy on young working women who do their best at Hit or Miss, Casual Corner, or any of the other bargain-fashion barns) offers a primer of dos and don'ts.

Nothing dangles or hangs loose on a Back Bay clotheshorse. Clothes are tailored yet soft, which means you needn't be 18 or anorexic to look good in them. For women, the goal is to look feminine and serious at the same time, so while lines are defined, the cut of the clothes is anything but severe. Baggy pants, for example, didn't make major inroads into the Back Bay. Oh, there are pleats on the corduroy and wool-blend trousers for fall, but the pantlegs themselves hang straight. There was an almost tangible distrust of loose-fitting trousers, which were sure to be passe in this neighborhood before you could say, "Pass the *pate*." Conservatism runs deep in the fashion psyche of the Back Bay. It took blue jeans many years and the kiss of designers' labels before they made it big in the area. And for the most part, denim is worn pressed, creased, and with something of a heel.

Simple haircuts and a minimum of accessories have been the Back Bay rule in recent seasons, and this will inevitably carry over into this fall and winter. Hair is being cut in moderate 'dos, reaching below the ears but stopping above the shoulders, and requiring cutting every month or so at one of the countless and ever-changing Newbury Street tonsoriums. Hairclips and bands are nearly invisible, often tortoise-shell, to keep things in place, not to grab attention. No rhinestones. The Back Bay denizen usually limits her jewelry to discreet gold-stud or hoop earrings and an elegant slim wristwatch. Gold chains mark you as an *auslaender*. Handbags are big, functional, briefcase-like items by day, soft clutches by night.

Despite the recent influx of aestheticians and professional make-up artists who've set up shop near the Public Garden, colorful make-up and nail-polish are *not* the rule. When

*Continued on page 38*

*Left: wool-blend jacket, $120, and pleated pants, $68, cotton-blend shirt, $38, and acrylic scarf, $14, all by Ann Taylor Studio; belt, $9, knee socks, $5, and shoes, $95, by Joan & David; all at Ann Taylor. Right: cotton-blend reversible raincoat, $109, acrylic-and-wool sweater-dress, $68, by Outlander, and pumps, $54, by Bandolino, all at Saks Fifth Avenue; leather bag, $38, at Tannery West; and umbrella, $19, at Jordan Marsh.*

# HERE'S LOOKING AT YOU

*Left: hand-embroidered cotton Kandahari shirt, $16, at Turkoman Balouch; "antique" hand-woven wool Guatemalan belt and shoulder bags, $12 and $25, at Tierra; Phillipe Monet French-cut lined leather jeans, $200, and leather belt, $25, both at Tannery West; and "antique" brocade pumps, $15, at Atalanta Antiques. Right: wool-and-silk-blend blazer jacket, $85, and fringed wrap-skirt, $65, both by Iza Sant' Anna, at Copacabana Fashion; wool-blend sweater, $66, by Ann Taylor Studio, at Ann Taylor; leather clutch bag with detachable shoulder-strap, $38, at Tannery West; ceramic-feather haircomb, $6, at Goods; and pumps, $49, by Robertina, at the Lodge. Photographed at the Cafe at the Atrium. Models: Ann Fainsinger and Linda Westcott. Hair by Jeff Woodward of Headlines, Framingham. Photos by Frank Swartz.*

**by Barbara Wallraff**

The folks in Cambridge were cruising for individuality a decade or so ago when they shifted into workshirt-and-blue-jean gear. The phenomenon was so uniform that dressing "to express oneself" became a joke to those on the Keseyian bus as well as those watching it roll by.

Then make-up began appearing, and glitter socks began to shine out between work boots and denim hems — new punchlines to the same joke. Radicals drifted apart, wearing new suits off to new jobs, chuckling.

Now the gang in white turbans and Shakti shoes and the rival gang in orange evening gowns are, by default, keepers of the flame of that old-fashioned Cambridge fashion purism. You know they care a lot about clothes and take them seriously. If they didn't, they'd wear something normal, like "Rude Boys" T-shirts.

Most other Cantabrigians aren't purists. They find themselves as well as the folks in funny outfits funny. They think fashion is funny, like a long-time friend who's been born again. Okay, they know clothes count at the job interview. They know clothes count among other people. They know clothes never count if you've got clout, and if you haven't got clout you probably can't afford the clothes that count. They're so sophisticated they wish they weren't. Good taste and the associated high price-tags are so miserably common — especially

# Cambridge

in Harvard Square — that they seem run-of-the-mill. Boring.

*Ergo*, fashionable Cantabrigians like simple things. They like simple-minded, nostalgic things. They like ethnic, folksy things. They like wit. A TV-shaped pin that flashes *American Bandstand* kids dancing, moving when spied from different angles, is just the thing. In fact, stuck in the lapel of a good wool suit, it will earn you *entree* into the inner circle of those who look as if they were in Ben's Cafe by divine right rather than by blunder. Ditto for ankle socks, a ponytail, or anything that reminds people of the '50s, Vietnam, or Santa Claus out of season. Extra points if you found your fun accessories on the ground or in a box in the attic or if you paid no more than 50 cents for them. Extra extra points for sunglasses after dark or appearing on the arm of a man wearing a kilt or a burnoose.

A friend who'd missed the involuted evolution of Cambridge fashion by living in the South for the first quarter-century of her life describes her arrival in Harvard Square a couple years ago: "When I decided to come North, I studied the fashion magazines and bought a raincoat and a wool outfit and a pair of those boots you squash down around the ankle — remember them? It was fall, and it was still hot in the South — but I suffered in the boots and everything because I wanted to look just so. So I arrived at the airport and took a cab to the middle of Harvard Square. I stepped out and looked around, and I saw all those jeans and down vests, and I remember feeling like a woman from Mars."

It's not that Cambridge is, or was, anti-fashion. Its women like to think of themselves as the beyond-fashion elite. This is why, when Filene's started selling cowboy boots, Cambridge women took theirs down to the second-hand store and traded them in for other women's mothers' old pumps. Or, feeling such obvious one-upwomanship unworthy, merely resigned their boots to the backs of their closets and remained true to their Chinese shoes all last winter.

Cantabrigians are still playing around with the same old joke about individuality, and whenever someone comes up with a good new punchline — like a 1940-vintage reindeer sweater, say — others rush to copy it, which only makes the joke funnier. This year,

*Continued on page 10*

*Silk Uzbek chapan coat, $65, at Turkoman Balouch; leather belt, $25, at Tannery West; decorated wooden box-bag, $23, and straw hat, $25, both at Goods; and "antique" brocade pumps, $15, at Atalanta Antiques. Photographed at Out of Town News.*

# HERE'S LOOKING AT YOU

## Cambridge

*Continued from page 9*

happily, there are more whimsical, original sweaters for sale in the stores than one can shake a stick at. Cambridge will have a good-humored fall. The true-blue, dyed-in-the-wool Cambridge woman will wait until she sees a sweater she's crazy about, then will pounce on it and wear it everywhere, all season long. And since she can't wear jeans *all* the time, and since flounced cotton skirts don't make it when the wind whistling up under them turns frosty, she'll team said sweater up with simple, comfortable trousers, or a skirt that merits those same adjectives, or perhaps a new divided skirt that seems a bit more practical than either of them for bicycling to the office or the campus.

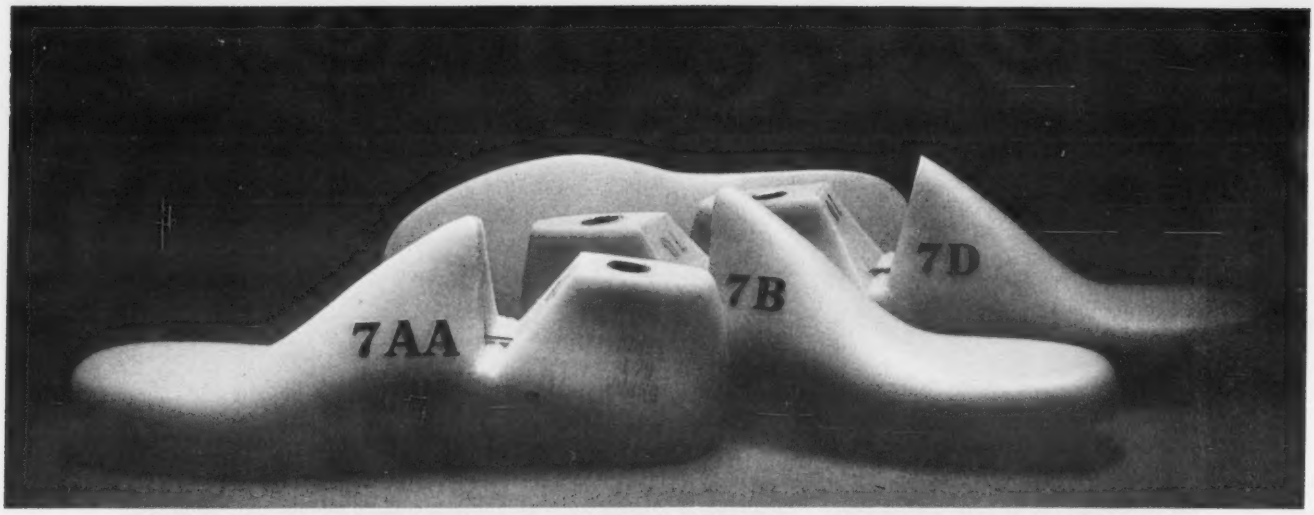
One-of-a-kinds, from antique- and used-clothing stores, or one-of-limited-editions, from small local-designer outlets such as Clothware, Copacabana Fashion, or Brand X, are the hard-core individualist's best friend. A stylish Cambridge woman can bear to wear *some* of what everyone else is wearing as long as she's got on a unique piece or two. This attitude fits in nicely with the budget constraints under which most Cambridge wardrobes evidently are constructed. A wardrobe starts with some useful, basic, wear-with-all garments that must be well-made and comfortable, though not strikingly original. This foundation is built upon with zany accessories, pieces in bright, beautiful colors, odd but easy-care hairdos, favorite hand-me-downs, and ethnic items.

Ethnic clothes are the Cambridge answer to classics. They've never exactly been in fashion, so they won't go out of it. And rather than the clonism hinted at by ordinary classic women's wear, they bespeak, yes, individuality. The irony of wearing traditional Afghan or Ecuadorian garb is not lost on the Cambridge fashion plate, but neither is the comfort and ease that such traditional peasant wear allows.

The fabric of ethnic clothes tends to be natural, a consideration that carries more importance in Cambridge than in most places. (Are you getting the idea that Cambridge style is a com-

*Continued on page 36*

*Left: embroidered cotton Istalif vest, $22, at Turkoman Balouch; that ever-versatile wool-blend sweater, $66, at Ann Taylor; wool beret, $6.50, at Goods, and clogs, $32, by Kwaylo, at the Lodge. Right: wool sweater, $110, by Overture, at Jasmine; wool-jersey divided skirt, $60, and leather school-bag, $65, by Joan Hill, both at Clothware; fan-shaped pins, $6 each, at Goods; glasses frames, $16, at For Eyes; and loafers, $45, by Nickels, at the Lodge.*

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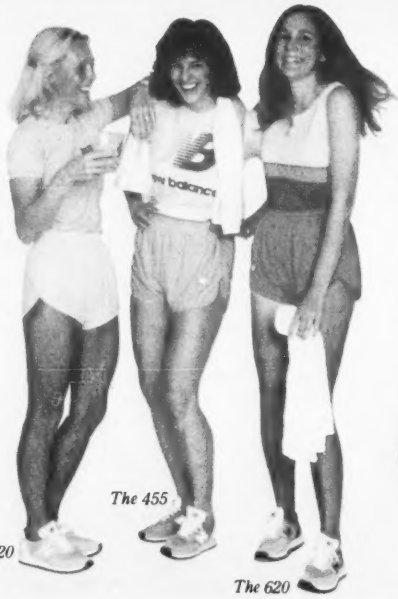


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# HERE'S LOOKING AT YOU

*Left: cotton sweater, $57, by Betsey Johnson, at Jasmine. Right: acrylic fake-fur coat, $138, by Sasson, at Filene's; and plastic shopping bag, $9, by Brazen Bags, at Jasmine. Photographed at DiMatteo Bros. fruit-and-vegetable stand. Models: Deborah Steacie and Amie Doll. Hair by Jeff Woodward of Headlines, Framingham. Photos by Frank Swartz.*

**by Donna Kay Williams**

Around the Waterfront and environs, there's a certain feeling — a *savoir faire* that easily lends itself to walking down Hanover Street on a sunny Sunday afternoon. Men whistle; they say, "*Buon giorno, signorina*," almost begging to reach out and pinch you. Every day is an Easter parade, an opportunity to stroll leisurely and show off along the narrow streets that wind through the North End.

A girl about 16 years old walks down Prince Street. She sees a friend approaching her, another teenage girl, and yells, "Hey, gorgeous!" Her friend replies, "*You* the one that's gorgeous!" They stop, chat briefly, kiss each other on each cheek, and continue walking. They are smug. This is their turf, their stomping ground, the young men could be their husbands sometime. And they do it up, to the hilt.

High fashion is alive and well on the Waterfront, perhaps more so than in any other area of Boston. Women — and men as well — take pride in the appearance they present. "We were brought up that way," Cheryl Drago, who works in her family's bakery, on North Street, tells me. "It's not like in Cambridge or whatever; we care what we look like."

And it's *not* like in Cambridge, or the Back Bay, or the suburbs, this preoccupation with one's appearance that pervades the Waterfront area. A friend likened the attitude to one she experi-

# The Waterfront

enced while vacationing in Spain: "I stayed with this guy, and he and all his friends — you would think that they were very poor by the look of their homes . . . bare, barely furnished. But when they got ready to go out at night, out came the leather coats, out came all the gold chains and elegant clothes. This was their priority . . . how they looked."

This European attitude prevails along the Waterfront, from the hair- and skin-care salons of Faneuil Hall/Quincy Market to Spagnuolo's Drugstore on Hanover Street, replete with skin preparations, hairdressing aids, other beauty-oriented items. *Vogue* is one of the best-selling magazines at Martini's on Hanover Street.

The other day at Drago's Bakery, one of Cheryl's friends walked in, to visit and to discuss their plans for the following evening's jaunt to Chateau de Ville (where they planned to see a male stripper), as follows: "Should I wear my baggies and the short T-shirt, or should I wear my straight-legs and the long T-shirt tied on the side?"

"I don't know. I was planning on wearing my ripstop jumpsuit, but I'm not sure if I can get it out of layaway."

The conversation continued in this vein for half an hour. Women on the Waterfront are quick to embrace a fad, just as quick to let it go.

Jewelry, too, is important. You see lots of gold — on the fingers, on the wrists, around the neck. No self-respecting North Ender would be seen without the requisite, uh — you know, those things that look like a bent shark's tooth — around the neck. The wearing of the gold is not merely a measure of status; it's considered more

*Continued on page 14*

*Left: lambswool/angora/nylon-blend sweater, $48, and skirt, $52, both by Adrienne Vittadini, at Jordan Marsh; ceramic stars, $2.50 each, at Goods; and shoes, $34, by Nickels, at the Lodge. Right: wool-blend sweater-coat, $130, by Adrienne Vittadini; wool-blend sweater, $66, wool-crepe pleated pants, $60, and acrylic scarf, $14, all by Ann Taylor Studio; and shoes, $78, by Joan & David, all at Ann Taylor. Photographed at Friends & Company.*

# HERE'S LOOKING AT YOU

## The Waterfront

*Continued from page 13*

a necessity than a luxury. Greeting an Italian friend on Fleet Street on a sunny day can be like looking directly into the sun.

One 90-degree evening last summer, I left my apartment (which felt like the inside of a car with the windows rolled up) and wandered down to the Feast of San Rocco, one of the many religious festivals that broke the monotony of the long, hot summer in my neighborhood. Along the way, as I passed Paul Revere's house, I saw two teenage girls walking toward me. With their baggy jeans and Clorox-white T-shirts (artfully splashed with *haute*-punk splotches of color), their make-up carefully applied and hair properly arranged (one had hers knotted on the side in the perfectly askew ponytail; the other's was French-braided), they were the picture of 1980s fashion. And each wore at least $200 worth of clothing, by my quick calculation. This was their casual attire. What about Mass on Sunday, or the prom, or brother Frankie's wedding?

Then there are the older women of the area. Once in a very long while, I go out for coffee or cigarettes at 6 a.m. to

*Continued on page 16*

*Left: wool bomber jacket, $200, and wool-blend sweater, $150, both by Ann Klein, at Jordan Marsh; and wool-blend divided skirt, $61, by Finity, at Jasmine. Right: nylon jumpsuit, $133, by Sachi, and nylon carry-all with padded handles, $41, by San Francisco Walker, both at Jasmine. Photographed at Bette's Rolls Royce.*

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*Continued from page 14*
see them walking their dogs (poodles, of course). By dawn's early light, they have an ethereal glow that lends them an unearthly pallor, one quite attractive when teamed with my mind's image of them as wives of gangsters (when, in fact, they are probably wives of bank vice-presidents, or are bank vice-presidents themselves). These women are decked out — early in the morning, mind you — in the finest furs, the most elaborate coiffures, the flashiest jewels. And they stop, with their pooper scoopers, to clean up after Fifi. It's a ludicrous slice of life, but one that appears every day in this part of town. Just as the 16-year-olds parade to be seen at sunset, the 56-year-olds do the same at sunrise.

Overheard at the Wharf, a popular bar on Atlantic Avenue overlooking the Harbor: "She's really a fox . . . wears nice clothes, has a nice car, lives at home . . . ." That's the kicker. The young inhabitants of the North End and its surrounds, in many cases, live with their parents so they can support a clothes habit.

Then there's Quincy Market. I have a friend, a 31-year-old bachelor who, with his two bachelor roommates, spends nearly every evening he's in town jockeying between this singles bar (do they really exist?) and that. He has remarked to me, "I met this really nice girl, but she was so uptown, the make-up real heavy, the clothes just so. It was too much for me." I have to wonder why he frequents these bars. Faneuil Hall Marketplace is the hotbed of uptown, fashion-conscious showboating in Boston, and places like Lily's, Houlihan's, Cityside, and Seaside are where the Waterfront woman wants to be seen.

I see them all the time — the uptown ladies cruising the cobblestone surface of the North and South Markets. (Whoever designed these paths obviously didn't have the high-heel-wearer in mind.) As they pitch and roll and yaw all over the place, they try to look like the cover of *Elle* — and often do, in spite of the disorientation. Here's where you really see the expense unspared. Women wear $200 shoes from Cuoio; they wear $300 sweaters from Saks. They *dress up*.

It's show time, and the ladies are out to be seen — cruising in their just-so combinations of eggplant and squash (those are colors, not vegetables), sliding (or buckling, as it were) past Ann Taylor and Jasmine, window-shopping and giggling.

Another friend of mine was lamenting recently that she had nothing to wear to her sister's wedding. I suggested she look at Ann Taylor. "Are you kidding?" she said. "I'd have to buy an outfit at Ann Taylor to wear to go shopping at Ann Taylor."

On several occasions I, too, have wished I hadn't just thrown on those jeans on a Saturday afternoon to make a quick run to Faneuil Hall. Though nothing obvious is said or implied by sales personnel and other customers, you can feel pretty dowdy when surrounded by all this high fashion.

The Waterfront woman is nothing if she is not vital. She can make a pair of baggy jeans look shapely, often by simply pairing them with a pair of high-heeled oxfords that give the ankle the turn that turns men's heads. The Waterfront woman also differs from her European counterpart in these respects: she does shave her legs and underarms and always wears make-up, leaving the *au naturel* look to the Cantabrigians and practicality to the Back Bay scions. She embraces whatever graces the windows of the Limited without question. And she revels in her up-to-the-moment look. It is, after all, a reflection of whether she is "in the know." And she appeals to those men who delight in spending an afternoon seated curbside, waiting for the next available woman to come along. The Waterfront woman is, in a word, sexy. □

Roger Harvey
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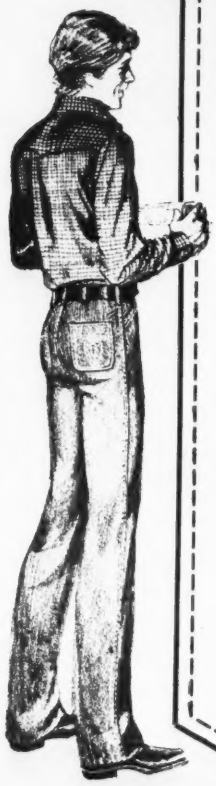

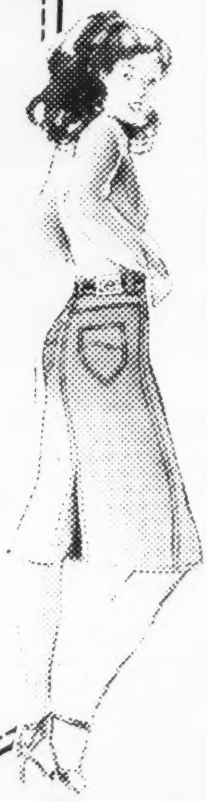

*Pull these wools over your eyes, left: hand-loomed wool sweater with hood, $75; right: wool-blend sweater, $34, by Ragged Edges; both at Sundog. Models: Bob Chambers, Hart Agency; and Ron Tise. Photos by Erik Hansen.*

# SUITABLE INVESTMENTS

## Men's wear for the fall

**by Donna Kay Williams**

This fall, if fashion follows the dictates of European designers, it will be hard to tell the fashion-conscious man from the one who is not. By returning to the staples of men's wear — the traditional gray-flannel suit, for example — and by taking liberties such as combining favorite features of diverse looks — cowboy, new-wave, preppie — most any man can (by a little stretch of the imagination) be considered fashionable. And some lucky fellows, such as those who've been shopping at Brooks Brothers for years, won't have to change a thing; their image will automatically change from frat-rat-turned-stuffed-shirt to stuffed-shirt-turned-fashion-plate.

This season's fashion picture reflects the economy's downturn. There's a new industry catchword that will likely filter into use as a selling point: "investment buying." It's not altogether clear what the term actually means to the average consumer; most people consider all their new clothes investments. But the thought that clothes must now be versatile and fashionable over the seasons (even over the years) is pressing retailers to sharpen their attitudes, and this push will be reflected in what you see on the racks this fall.

The European idea of buying less and wearing it more has been redefined in this country to mean moderate styling and longer wear, and we are sending that message back to where it began. The American influence on European designers represents perhaps the most revolutionary change in the relatively stable men's-wear industry to come along in years.

### Suit yourself

The extreme stylings that often appear in designer collections were almost nonexistent in this spring's men's-wear shows in Europe. (Remember: buyers were buying last spring what you'll be buying this fall.) Suits, especially, have become "investment" oriented. Shoulders are still padded, but less so; waists are still nipped in, but very slightly; two-button single-breasted jackets dominate; and neutral grays, navies, and black signal a return to a quieter, more dignified stance. Colors are muted, with the aforementioned neutrals the

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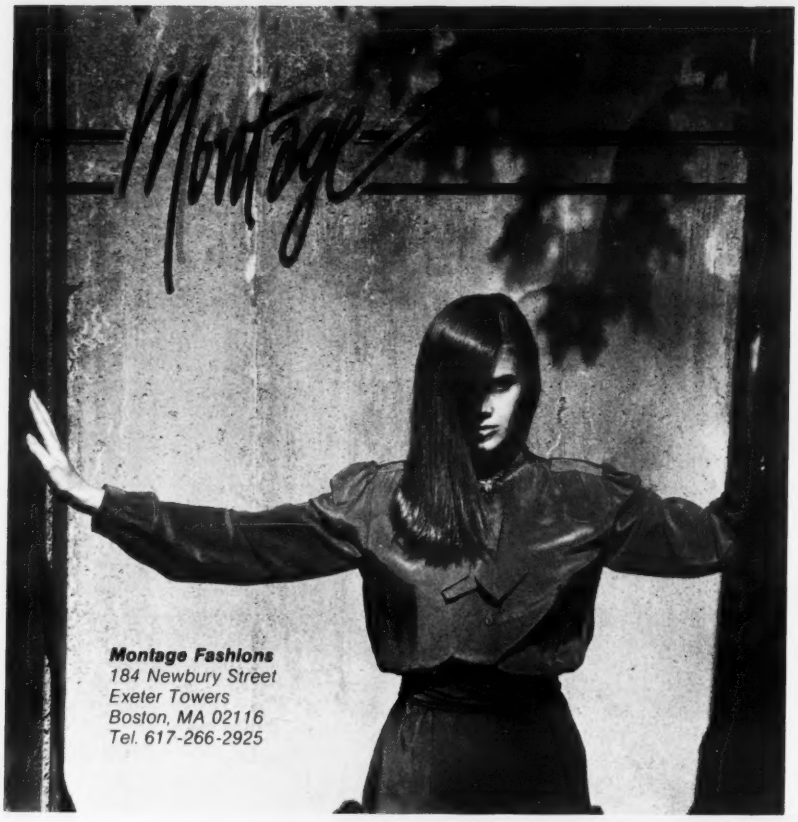
*Cotton to this look for fall: cotton windbreaker jacket, $315, by Claude Montana for Bogy's, at Armadillo.*

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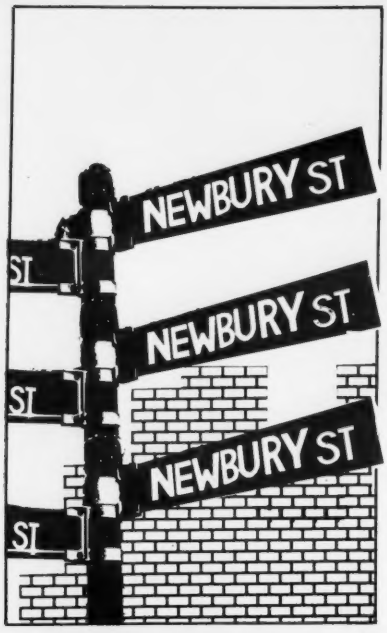

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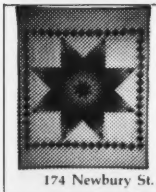

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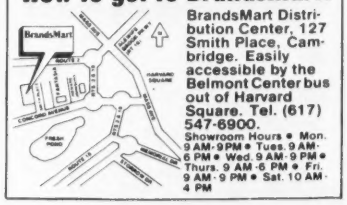
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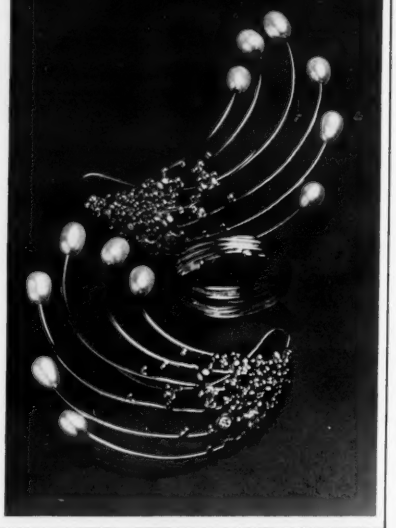

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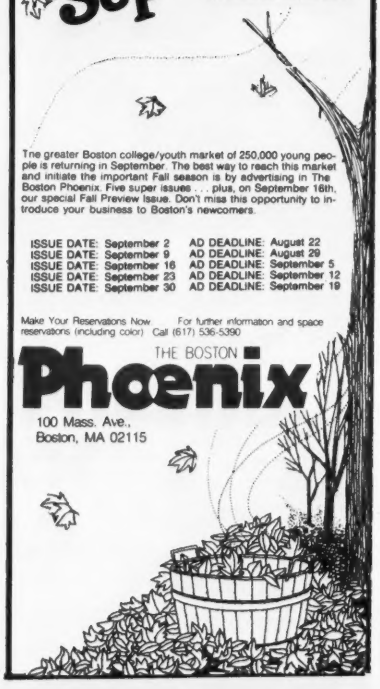
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*Continued from page 18*

front-runners: medium shades of brown, blue, purple, green, and white complete the spectrum. "Safe" colors are once again fashionable; now the businessman can look like a businessman. Wall Street — or establishment — dressing, with a little European detailing, is on the rise.

**Legwork**

Pants are versatile these days. Though you can almost tell from a block away if a man is fashion-conscious by the cut of his pants, about the only style that is definitely *passe* is the flared-leg model, which died several years ago. You'll be seeing a variety of shapes: baggies, straight legs, pegged legs. (But don't throw the flares out; for under $10, a tailor will update them for you.)

Jeans styles are still the biggest sellers in the youth market, but even these are receiving a dressier treatment for fall, with a wider range of colors and fabrics from which to choose. Both Filene's and Jordan Marsh continue their Calvin Klein boutiques, emphasizing cotton-corduroy pants (in both dress and jeans styles) in deep, rich hues (burgundy, royal blue, gray, and black, to name a few). Sundog, in Harvard Square, carries a wide assortment, too, of the classic wide-wale corduroys, in rust, loden green, and eggplant, all with the traditional straight leg.

**Knit picking**

Knitwear is the focal point for all collections this fall. There's a movement toward interesting textures, and if you liked geometry, you'll like the new sweaters. Fifties-inspired geometric patterns dominate — argyles, tick-tack-toe prints, border designs, intarsias, jacquards. In sweaters, accent color is used most strikingly; it can create a visual explosion when teamed with somber-toned garments. The more conservative dresser can eschew bright colors and still make a strong, albeit different, statement.

Lord & Taylor carries V-neck pullovers by Tricots St. Raphael and Henry Grethel, among others. Sundog's 100-percent-wool Shaker-knit letter sweaters (you supply the letter) come in three styles — crew-neck, turtle-neck, and shawl-collar — and a dozen colors, and range from $75 to $95. And Saks has an array of pullovers in colors like wine and blue-gray, by Henry Grethel, Evan-Picone, Calvin Klein, Izod, and Armani.

Cotton sweaters continue into fall, just fine for wearing next to the skin all year round. Beautiful as well as functional, they are new fashion classics. Attractive styling marks the selection of Greek and Aegean imports at

*Continued on page 24*

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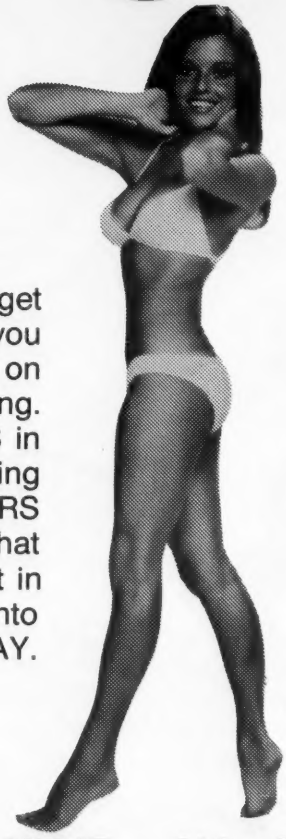

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*Continued from page 22*

Mykonos, on Lewis Wharf and in Harvard Square. Worth noting is the classic rugby in wide blue or brown stripes on white ($25), shown modeled by Ted Turner and his *Courageous* crew in Mykonos's catalogue.

**Check it out**

At last, Boston is ahead of a fashion movement. Get out your flannel shirts,

*Continued on page 26*

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*Check out the new look of checks, far left: wool jacket, $220, and wool-blend pants, $30, from the 611 Collection, cotton shirt, $38.50, and wool-and-mohair knitted tie, $9.50, all at Saks Fifth Avenue; and leather briefcase, $295, at Vinicio Paoli. Model: Barney Coffin. Photo by Rick Hornick and Sandy Rivlin. An eclectic look, left: wool sweater, $46, by Evan-Picone, at Saks Fifth Avenue; wool jacket, $175, by Yves St. Laurent, at Jordan Marsh; cotton jeans, $30, by Ralph Lauren, at Adam and Eve; and cowhide-and-lizard boots, $210, by Dan Post, at the Pennsylvania Co. Model: Ron Tise. Photo by Erik Hansen.*

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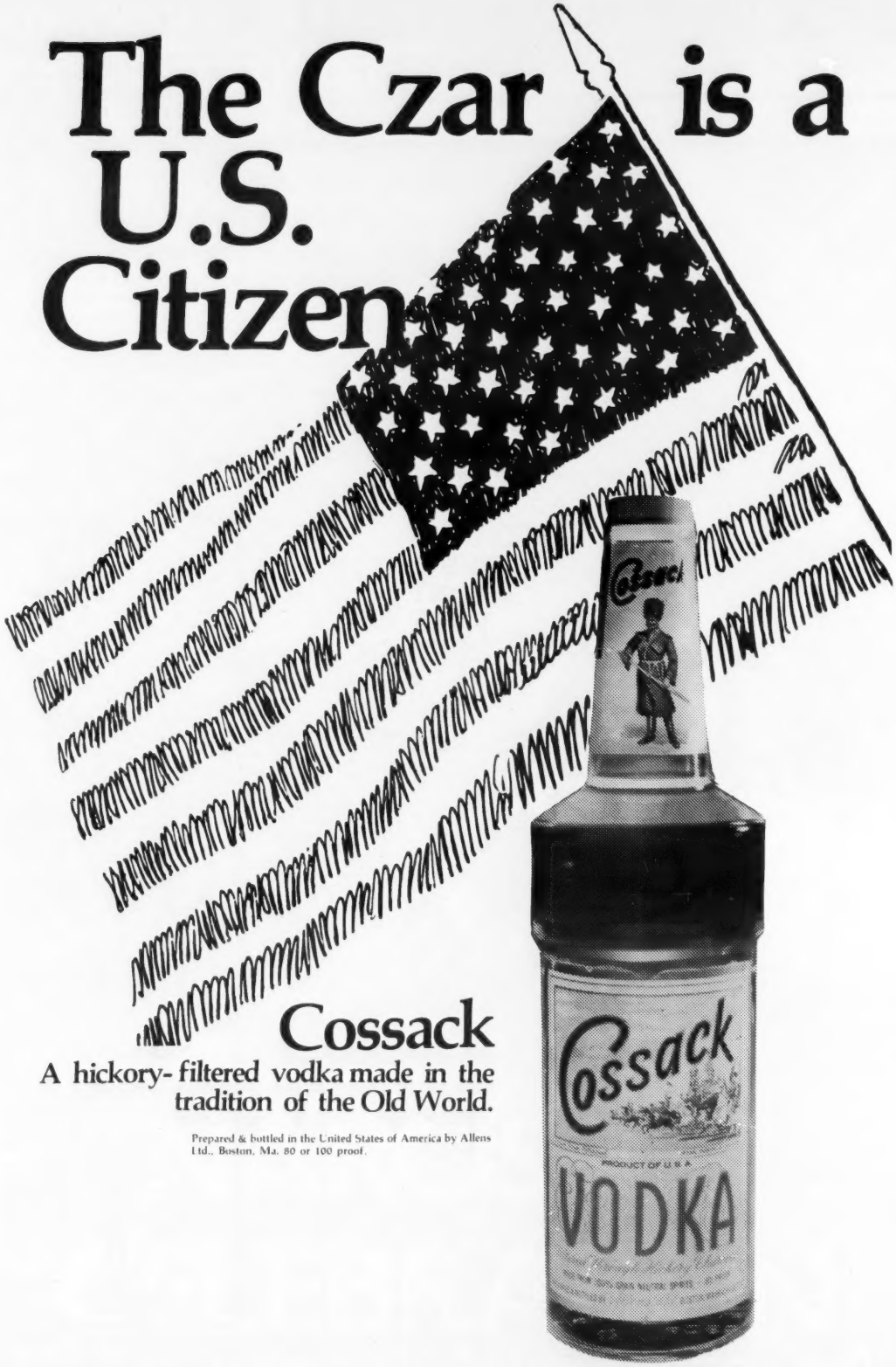


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*Continued from page 24*

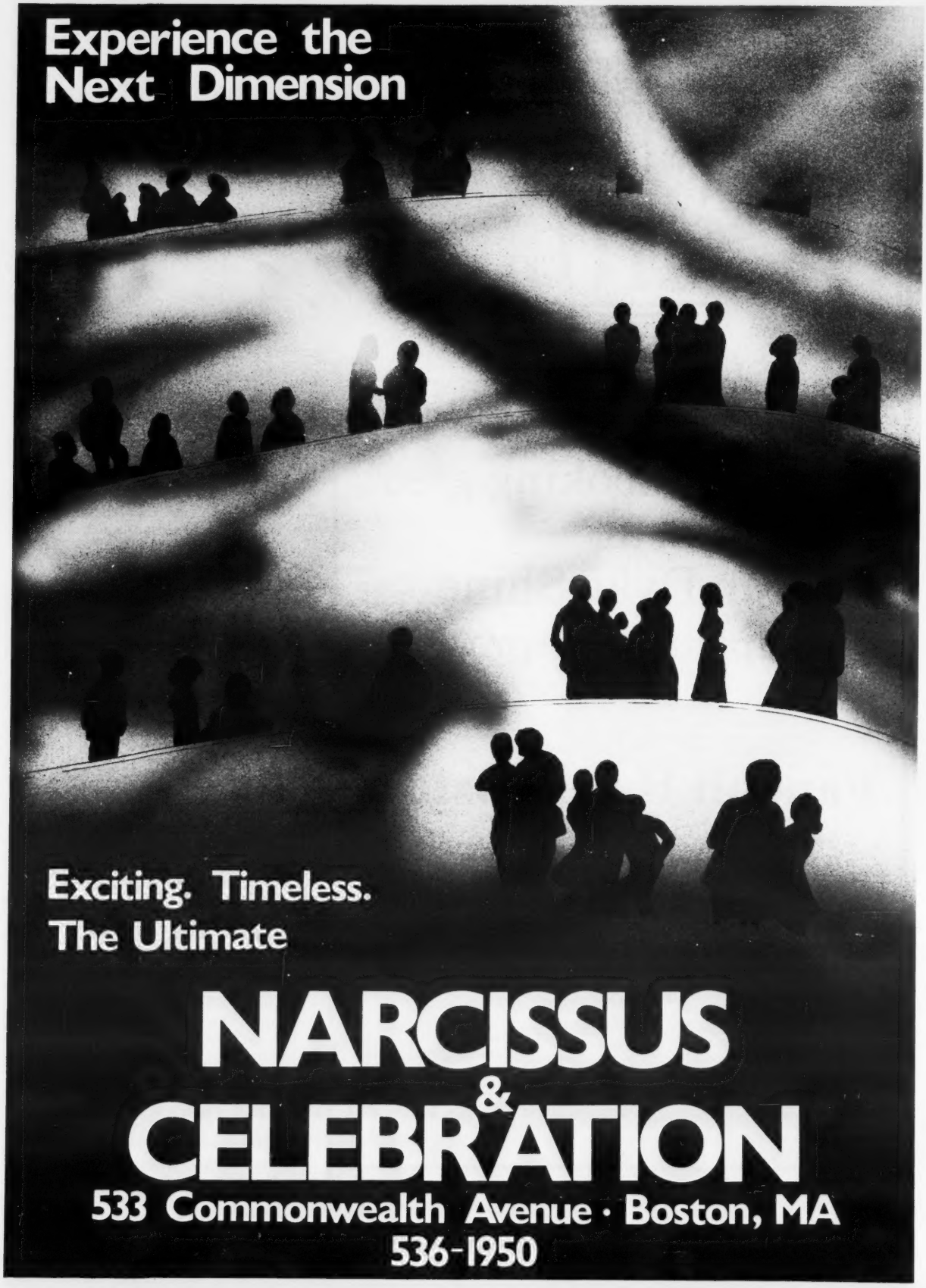
your Pendleton jackets, your houndstooth-checked pants. Plaids and checks are making a notable return on all scales. Whether in fun (traditional patterns in offbeat colors) or all seriousness, plaids are on the upswing. They can even be worn in combination with each other. Be careful here, though; when in doubt, less is more. Lord & Taylor has an abundance of plaid shirts (most notably Chaps by Ralph Lauren). Saks, too, is on the bandwagon, with checked and plaid shirts on Evan-Picone, Cacharel, Henry Grethel, and other well-known and not-so-well-known labels. (A note on this: the correct shirt-collar width for 1980 is one-and-a-half-to-two inches. No wider, no narrower.)

**Down and out**

Of particular interest to the energy-conscious New Englander is outerwear. Topcoats remain classically proportioned, their fabrication con-

*Continued on page 28*

*The style hasn't changed too much in over 50 years. The price has — in 1929, this coat sold by mail for $14.85, including postage.*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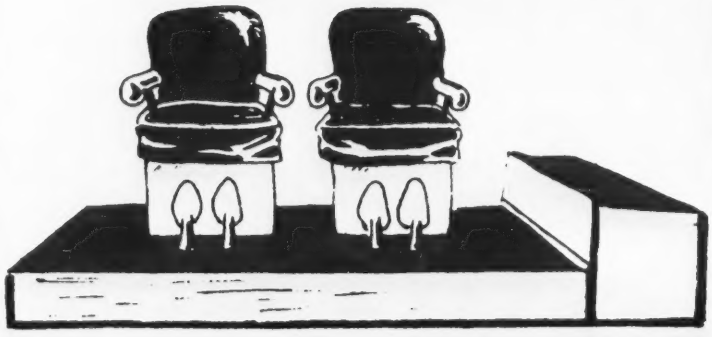


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sistent with the return to traditional fashion — herringbones and meltons predominate. Again, be prepared to make an investment. Better topcoats range from $300 to $425 at Filene's.

The Boston man's wardrobe is incomplete without the requisite down-filled parka or jacket. But now there are alternatives to the bright blue, red, and green versions that have long been a part of New England cold-weather gear. "Utilitarian" isn't a dirty word anymore; good sense can be combined with good looks. Some of the most innovative designing has been directed toward casual outerwear. (Gian Marco Venturi, carrying the philosophy to the extreme, has designed a bright-blue silk down-filled parka as his contribution to evening wear.) Granted, the more creative representations will probably never become common around Boston, but their influence will be felt.

Leather coats and jackets are here to stay, but their prohibitive prices and limited insulation value relegate them, in all likelihood, to purely luxury status. In these inflated times, they don't belong in every wardrobe.

**You will survive**

Survival chic makes its strongest statement in sportswear, and here is where the American influence really shows. L.L. Bean-influenced apparel — camping and outdoor looks — will be seen everywhere. Along with these, Western, US Navy, sweatsuit, and even polo looks are stepping out of the gym and off the playing field, onto city streets and into bars and restaurants.

Armadillo's buyers feel that this is a trend that will soon graduate to a permanent fashion statement. For fall, they are stocking a large number of dressed-up sweatsuit pieces.

**The sum of the parts**

There's nothing wrong with mixing apples and oranges. Eclecticism is a fashion statement that's here to stay. You're as likely to see skinny punk ties paired with Bass Weejuns as you are cowboy boots with pinstriped suits (the Texans have been doing it for years). This is perhaps the best way to make an individual fashion statement, to add your own signature to the designers'.

The key to investment dressing, whether you can afford one piece or a dozen, is to select the garment with an eye toward its versatility. There's nothing wrong with a sweater that goes from work to play, or a suit that can also be worn as separates. But keep in mind that for that item to be a real investment, it must be just as wearable two or three years hence as it is now. □

# THIS IS A WHISPER PERM.

## "To Perm Or Not To Perm"

In years past the words "permanent wave" struck terror into the hearts of all fashion-conscious women. Horror stories were told of the women who walked into the beauty salon with healthy hair to have a little curl and body added, only to walk out looking like a human version of a scouring pad or an over-fluffy piece of cotton candy. There was no happy medium -- hair was curly and frizzy all over or it was straight. Old-fashioned hairdressers used the antiquated method of wrapping the hair in straight lines across the top of the head and down the sides. The results were predictable. The hair was stuck in those straight design lines, leaving no chance to styling variations. Once the hair was permed, that was it. Either you liked the style or walked around with a hat on until it grew out.

Are things different today, or are you still taking your life in your hands risking a perm? Fortunately, there have been outstanding breakthroughs made in our industry. Perm solutions have been vastly improved, but more importantly, hairdesigners are learning exactly how to best apply **artistic ideas** along with the chemicals. **Design** is the key word in perm concepts today. The perm is in the mind of the hairdesigner, and it's the technique of wrapping it that makes the great difference. Perms should be used to add support, texture and volume to a hair design. For this reason, **perms are designed for the haircut**, that is, they are to be applied precisely where texture is desired, not randomly over the head.

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**The Fringe Perm** -- This technique is appropriately named, as only the perimeter areas are permed. Designed for the woman who is tired of the dull, flat, straight look, the Fringe Perm adds supportive body to the perimeter areas exclusively, following the natural direction of the hairdesign. It's a handy **wash and wear service** that adds that special touch of body that Mother Nature forgot.

**The Design Perm** -- Not only have perm techniques changed; look around and notice the new looks. If you're bored of the cute wedge cut or the once-daring geometric cut, and want to look excitingly feminine again, the Design Perm is for you! This innovative perm technique interjects lasting form into the silhouette of the hairdesign, creating an **explosion of curls, waves, body and texture**. Different areas of the head are permed, depending on the design. Some of the root area is permed for support, while in another section only the ends of the hair are treated for a curly, whispy look.

These are only three of the new ideas of hair fashion making waves today. Call for an appointment with a member of our progressively educated staff to discuss these and other new and exciting beauty ideas. We know how to make it happen!

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# WATCH AND WEAR

Illustration by Lucy Dillon

# A GUIDE TO DRESSING A PART

**by M. Dolden**

There have been lots of studies done concerning body language — what it means if you clasp your hands, sit with your legs crossed or your knees tight together, hug yourself, or fiddle with your ears. It's interesting to consider that what one does externally can relate directly to what's going on internally; body language is a complicated, direct system of communication. And yet it seems that an even more obvious set of signals can be detected in what people put *on* their bodies, and how. Even those who seem to flout clothes-consciousness (let alone fashion) are saying something in doing so. Now, maybe we're not talking about a psychological phenomenon, as body language is a behavioral study, but what one wears and how one wears it can provide an enormous amount of personal information.

There are the obvious costumes, of course — pinstriped suits for bankers, Lilly Pulitzer wrap-skirts, McMullen blouses, and nifty little matching apple-green flats for WASPy women. But then there are the finer distinctions. For example, the man across from you on the train is wearing the following: a lightweight, slightly wrinkled, slim-cut shirt (it gathers slightly under the armpits); gray-flannel trousers that fit snugly around the derriere, with slightly flared pantlegs and only one back pocket; sandals and dark socks. He is most likely European. How do you know? The shirt is probably cotton (it wrinkles), and is cut smaller, trimmer than most American shirts. Not many places in the US sell even slightly flared trousers anymore. And it is rare for anyone in this country to wear socks with sandals (except for very old gentlemen on vacation or nerds — and they wear *white* socks with their sandals).

Not only geographic or regional clues are given, but occupational and lifestyle information as well. Women executives and executive types are easily identified — by the obligatory briefcases, of course, and by the three-piece suits of gray, black, or neutral beige, the collars done up to the tip-top button and capped (or strangled) with a little ribbon tie, and the sensible shoes. But other-than-executive

*Continued on page 32*

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*Continued from page 30*

career women can be spotted with closer observation. Secretaries and office workers always carry sweaters (air-conditioned offices) and wear panty hose all year, even with open-toed shoes, and slips even when the skirt has a slit. Bank tellers wear fancy blouses because they're on view only from the waist up. And you can tell the fashion aficionado from someone who actually works in fashion retailing because of the shoes — the salesperson may be dressed to kill, but the shoes will be low-heeled or flat.

Admittedly the signals change regularly and rapidly, but it isn't necessary to subscribe to *Women's Wear Daily* in order to pick up on the clues. Here is a random sampling (and please remember that generalities are hard to avoid; only if we all made our own clothing would the messages in dressing be precise).

— Any male wearing white pants (flared leg) or designer jeans with fancy pockets and stitching, a tight T-shirt emblazoned with "It's Better in Venice," "In the Long Run," or "Do It with a California Girl," and elbow and knee pads to dinner is from California or sells advertising space in underground newspapers to big record and stereo companies.

— The guy sitting next to you on the bus is wearing an avocado-green shirt with a three-inch collar and a plastic pen holder in the pocket with one red pencil, one blue pencil, a ballpoint in black and blue, and one pen flashlight, brown waffle-weave polyester pants that are too short, a key ring that hangs off his belt, and black oxfords. He is from MIT.

— A woman has on an Indian-print skirt that wraps, sort of, a Danskin leotard, stirrup tights, leg warmers, and little flat Chinese shoes. Too obvious, you say? A dancer, you say? Probably not, as real dancers never wear their warmers on the street. She could be a waitress, but if she's carrying a canvas book bag, she may lead a women's encounter group, or be a poet or a potter. If she's wearing Earth Shoes or sandals, she may very well be an "intellectual."

— Rumpled, heavyweight (cotton) khaki pants, chambray shirt, clogs or L.L. Bean walking boots, clean but not *too* neat person (and with a cardboard tube in hand — oh, but that's a give-away) is of course your standard garden-variety architect. If he's wearing a worn Harris tweed or corduroy sport coat and rubber-soled suede shoes that tie, then he's probably a *registered* architect. The lower part of the right pantleg is probably wrinkled from the bicycle clip. If all the preceding criteria are satisfied but your specimen is wearing a Brooks Brothers pink or yellow oxford-cloth button-down shirt (the collar and cuffs should be decently frayed, but the shirt has been professionally pressed), he is from Harvard's Graduate School of Design. Oh, and if he's wearing a Marimekko tie, he's over 35.

— Blue blazer, khaki pants, rep tie, oxford-cloth shirt, tassel loafers. Okay, this may be the uniform for every up-and-coming executive type, but there are certain subtleties that mark distinctions. If the man is moving fast (literally), he's probably into real-estate development. If he's wearing this particular outfit to a Saturday baseball game, he's a banker; he's just going casual. If all the above criteria are met but the tie is neither striped nor a muted paisley, he's married and his wife bought the tie.

— A woman wearing Mary Tyler Moore "Capri pants," tight and above the ankle, flat pointed shoes, a leopard-print blouse, a string of cultured pearls, and a cardigan sweater with beadwork presents several possibilities. If the outfit is worn with a leather jacket or a safety pin in the ear,

*Continued on page 34*

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Style

*Continued from page 32*

she is a punker. If she is over 40 and wears a lot of make-up, she may be a professional who works only at night. If encountered in Central Square, she is a charter member of the Central Square Neighborhood Association and buys her clothes locally.

— She's wearing slides (those are shoes you just slip into) with wooden or plastic platform soles and three-inch heels, a tight straight skirt that is slit somewhere (side, front, back, wherever, but high), a tube top, and at least four rings. If she's chewing gum and is with a group in similar attire, sometime within the next few hours they will be listening to disco. If she is carrying a sweater, she works in an office. Are you catching on? This species is often found waiting in line to get into a restaurant on Newbury Street.

— Girls wearing men's khakis or faded Levis, straight cut and slightly too long, colored web belts, Lacoste shirts in pink, light green, or navy blue, Jacques Cohen espadrilles, and "tortoise-shell" hairbands and/or "tortoise-shell" Annie Hall glasses are students with some remote connection to Weston, freshmen at Radcliffe, or escapees from Pine Manor in Harvard Square for the day. Their wrap-around skirts with the little whales are stored away till post-graduation or parents' weekend. They also carry little pocketbooks with buttons that allow them to change the cover. If they're in Harvard Square, they will leave the button bag behind in the dorm and will carry instead an L.L. Bean or EMS knapsack over one shoulder.

* * *

Obviously, this is complicated; knapsacks are *de rigueur* for both the woodsy and the WASPy; Capri pants are *haute couture* and Central Square fashion. And, too, this is a little boring. It isn't just the clothes. "You are what you wear" is hardly an acceptable remark for most of us. The various mutations of taste are infinite, and these examples have merely been summaries of general trends. But here are two last, absolute, black-and-white "clothes observations."

— The man is dressed completely in black and is followed by a cortege. Colors confuse him. He is a fashion designer. His name is Halston.

— The man is dressed completely in white (linen), with the exception of his shoes and belt. He speaks with a Southern accent. He is a writer. His name is Tom Wolfe.

He is not to be confused with the other man with the Southern accent who is also dressed completely in white (polyester). *His* belt and shoes are white (plastic). He is from Enterprise, Alabama, and he is attending a carpet-manufacturers' convention. □

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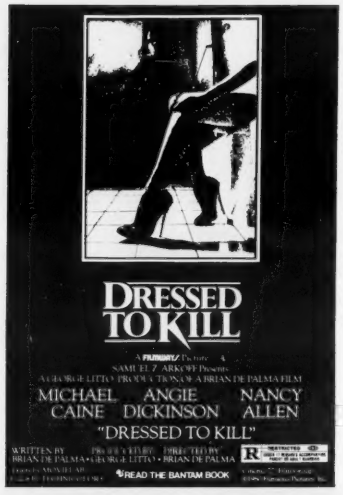


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# Cambridge

*Continued from page 10*

plex, the way its manifestations interrelate?) Polyester, nylon, even rayon is suspect unless it's in a dress that's older than its occupant. Quite down-to-earth, un-vampy young women buy silk stockings at Harvard Square's Goods, because of the way silk feels on the body *and* to the mind. Similarly, cotton and wool sweaters are preferable to acrylic ones — you bet, Cambridge women read the labels.

Although they ungrudgingly wear the wrinkles that come from taking their shirts in straight cotton, without polyester additives, in Cambridge they want easy-care garments that won't go askew when the going gets tough. They want shoes that have been designed and constructed to be walked in. Oxfords, low boots, and shoes just slightly more amusing than standard-issue penny loafers have been taken to foot if not to heart. Pumps have now become so thoroughly integrated into the mainstream fashion consciousness that they're hardly interesting to Cantabrigians any more, except for the occasional pair that seem to share the joke (it seems that the only ones that do this are old or take clip-on, banana-shaped buckles or something). However, pumps do pound Cambridge pavements: they're allowed to fall into the versatile/comfortable "let something else be interesting" category.

Handbags? Some Cambridge women simply do without them. But really, they're too great an opportunity to let individuality shine forth. Among the ethnic numbers, the handcrafted leathers, the antiques, and the *nouveau* shopping bags, there are plenty of chances to jazz up an otherwise so-so costume.

Hairstyles? Make-up? Some Cambridge women seemingly do without them. But really, they're too great an opportunity (told you — it's a complex) to let individuality shine forth. Hair combs, ponytail ornaments, and make-up to camouflage one's faults, perhaps even accent a pretty mouth or eyes, are quite acceptable. Then again, so is the natural look of healthy, well-tended hair and skin that reveals how vigilantly harm has *not* been done to it rather than how smartly artifice has been applied.

Being stylish in Cambridge doesn't cost a barrel of money, can be more fun than a barrel of monkeys, doesn't rely on aping anyone or anything, and may be mistaken for anti-social eccentricity in upscale parts of Boston. And if you don't see the humor in all this, forget it. The Cambridge style is not for you. □

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# Back Bay

*Continued from page 7*

worn, colors are muted — subtle reds on the lips, beige and brown on the eyes, ladylike soft pinks and reds on the nails. Even the flashiest Back Bay mannequin avoids the hot pinks and scarlets of Waterfront chic.

Bass flats far outnumbered disco slides this summer, and the new fall shoes fit right into the comfort-consciousness and conservatism of the neighborhood. Even high dress-up heels are down an inch or two from last year. And sensible pumps and laced brogues are bound to dominate — especially since they're being offered in many styles (with and without heels, say), many leathers (suede, lizard, calfskin), and versatile colors (browns and wine-reds).

Suit jackets, which remained popular this summer, are appearing in dark shades for the fall. Even the plaids and checks are rather somber. But new cotton, open-knit, and lace-collared sweaters can lighten up the heaviness of dark wool. Serious, yet feminine; feminine, yet serious.

But the real secret to the Back Bay look is in the fabrics. They must be "the right stuff": fine materials — wool, silk, cotton, and sometimes rayon — in natural or classic tones — beige, salmon, sand, and pure white for summer, rust, charcoal brown, and navy for winter. The overall effect is as tactile as it is visual: the flowing lines, soft leathers, silks, and fine wools caress the person wearing them. (Back Bay chic is sensual rather than sexual; you don't grab for it.) The old question of for whom one dresses is alive and unanswered in the Back Bay. Tweed suits don't invite touching, but they feel good on the body. Maybe the women wearing them dress for themselves.

Not that people in the Back Bay don't take note of who's wearing what — that is a universal pastime. When a Waterfront cardinal, with her bright colors, dramatic lines, and scarlet lips, lands among the tweedy robins, she is quietly noted and politely dismissed. The Pendleton wools, like the red brick, have endured, and there's no reason to doubt they will persevere.

As the neighborhood continues to gentrify — as the triage of the once-common student hutches is completed and the bow-fronts go condo — the inexorable march of spectator shoes and good wools will continue.

The Back Bay is a lovely place to visit, no matter what you're wearing. But living there virtually requires an oath never again to cross the threshold of Filene's Basement. And that's a high price to pay. □

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